

the king, the son of a king, Ghiásuddunyá waddín Abul Muzaffar Mahmúd Sháh, the king, son of Husain Sháh the king,—may God perpetuate his kingdom and rule. Its builder is a lady,—May she long live, and may God continue her high position! 941 A. H. [A. D. 1534-35.]

A Picnic in Ancient India.—By BĀBŪ RĀJENDRALĀLA MITRA.

The Vedas represent the ancient Indo-Aryans to have been eminently religious in all their actions. According to them, every act of life had to be accompanied by one or more mantras, and no one could rise from his bed, or wash his face, or brush his teeth, or drink a glass of water, without going through a regular system of purifications, salutations, and prayers; and if he really did practice all the rites and ceremonies enjoined in those works, his life doubtless must have been an unbroken chain of religious observances from birth to burning-ground. It would seem, however, that the bulk of the community did nothing of the kind. Certain sacraments and initiatory rites everybody had to go through, and well-to-do persons had to celebrate feasts and fasts from time to time; but in all such cases, the heaviest burden they had to bear was a pecuniary one, the actual performance of the ceremonies being left to the priesthood. Before the Tántric form of worship got currency in the country, the S'údra had literally nothing to do by way of religious exercise beyond evincing a reverential devotion when he employed one or more Bráhmans to perform a sacrifice, or get through a sacrament, and to salute and bow as often as required. No Vedic mantra could be repeated by him even when offering water to the spirits of his ancestors, and there was for him no other set form of prayer wherewith to address the Great Father of the universe. The Vais'ya and the Kshatriya, as belonging to the twice-born classes, and having the right to wear the sacrificial cord, were at liberty to repeat Vedic mantras, and had to repeat them when going through particular sacraments, or performing s'ráddhas; but like the S'udras before the Tántric period, they had no regular service for daily observance beyond one or more salutations to the great soul of the sun, or the repetition of the Gáyatrí. At the periodical feasts and fasts they, as Yajamánas, or the institutors of sacrifices, provided the wherewithal to perform the rites and ceremonials, installed the priests in their respective offices, and recompensed them for their labour. But in the actual work of repeating mantras, offering oblations, and going through the ritual, they took but a slender share.

It was the Bráhman only for whom the Vedas enjoined an endless round of rites, ceremonies and observances, innumerable mantras for repetition on different occasions, and a host of fasts and penances extending from three

nights to many years. But as they formed but a small section of the general community, their examples, however well calculated to restrain immorality and induce a religious spirit, did not keep the people engaged in actual religious ceremonies for any protracted period, or too frequently. At any rate, the claims of religion on their time and attention were not greater than what they were on those of other nations of antiquity ; and the people at large ate and drank and enjoyed life without any serious let or hindrance. Even Bráhmans, when not actually engaged in the performance of sacrifices, were not debarred from the sweets and pleasures of the world, and the most ancient treatise* on the various ways of enjoying the society of women, *i. e.* on the *ars erotica*, is due to a hoary sage named S'áñkháyana, whose ordinances are held to be quite as sacred as the Vedas themselves.

Little is, however, known as to how the people enjoyed themselves in their light moments, and of the games, pastimes, recreations and entertainments which pleased them the most. I think, therefore, that the following extract from the *Harivañs'a Parva* of the *Mahábhárata*, (chapters 146-47)† affording a most graphic picture of an ancient Indian Picnic, will not be uninteresting to the readers of the *Journal*. It depicts a state of society so entirely different from what we are familiar with in the present day, or in the later Sanskrit literature, that one is almost tempted to imagine that the people who took parts in it were some sea-kings of Norway, or Teuton knights carousing after a fight, and not Hindus ; and yet if the S'ástras are to be believed, they were the Hindus of Hindus, the two most prominent characters among them being no less than incarnations of the Divinity, and another a holy sage, who had abjured the world for constant communion with his Maker, and whose law treatise (*Nárada Sañhitá*) still governs the conscience of the people.

The scene of the Picnic was a watering-place on the west coast of Guzerat near Dvárká, named Pinđáraka. It is described as a *tírtha* or sacred pool, and the trip to it is called *tírtha yátrá*, or a pilgrimage to a holy place ; but the sequel shows that the trip was one of pleasure and had nothing religious about it. The party, headed by Baladeva, Křishņa, and Arjuna, issued forth with their families and thousands of courtezans, spent the day in bathing, feasting, drinking, singing and dancing, and returned home without performing any of the numerous rites and ceremonies, which pilgrims are bound by the S'ástras to attend to.

The presence of the courtezans in the company is a fact worthy of special note, for although Hindu society has always looked upon fallen women with kind, indulgent eyes, and instances are on record of such persons having

* S'áñkháyana Káma Sútra.

† Owing to an error in numbering in the Asiatic Society's edition of the *Harivañs'a*, the chapters there appear as 147 and 148.

been admitted into respectable household after proper expiations, the S'ástras are peremptory in condemning all association with them as long as they remain unreclaimed, especially on the part of women of family, and modern and mediæval custom has never permitted any such association as is implied by bathing, eating, drinking, dancing, and singing together. It indicates a sad laxity of morals, and the state of society which permitted this, cannot but be condemned. The Yádavas, however, felt no compunction in that respect, and not only allowed their wives and daughters freely to mix with harlots, but themselves joined the party, and indulged in unrestrained debauchery in the presence of parents and seniors. The only person who formed an exception was Baladeva. His constancy to his only wife, Revatí, is the theme of praise everywhere ; and never has his character been assailed for even the slightest neglect of his conjugal duty. At the Picnic he appears, as was his wont, tottering with drink ; but he is always beside his consort, and gratifies himself by bathing and singing and dancing with her, and her alone.

Drinking appears to be another indulgence to which the Yádavas were extremely addicted. Family women and prostitutes freely joined the men in these bacchanalian orgies, and the poet who records their deeds, seems to take a delight in pointing how some tottered, and others fell, and others became reckless. The stuff they drank was of five kinds, namely, *kádambari*, *mádhvika*, *maireya*, *ásava*, and *surá*—all strong spirits prepared in different ways. The first was distilled from the ripe fruit of the kadamba (*Nauclea kadamba*), which is highly saccharine, but not edible in its natural state. Baladeva was particularly attached to this drink, and his name is rarely mentioned in the Puráṇas without some reference to it. In the present day, the fruit is not used in any way, and only affords a repast to the large frugivorous bats called flying-foxes. The second was distilled from the ripe petals of the *Bassia latifolia*,—the *mowá* of the North West Provinces, where it is to this day extensively manufactured for the use of the lower orders of the people. The third was rum seasoned with the blossoms of the *Lythrum fruticosum*. The fourth was pure rum ; and the last arrack distilled from rice meal. These spirits were, I imagine, always drunk neat, for there is no mention any where of their having been diluted ; and hence probably was the necessity of eating a little of sugared or salted cake or subacid fruits after every draft to take off the pungency of the drink from the mouth. At the picnic, fried birds are especially mentioned for this purpose. There are several words in the Sanskrit language to serve as generic names for these " wine biscuits," and no description of a drinking bout is complete without reference to such eatables. Even in the present day, no native ever thinks of drinking without having some such food by his side.

The description of the banquet is also remarkable. The *pièce de resistance* at the meal was not rice or bread, as one would expect in India,

but roast buffalo, which seemed to have been a favourite dish with the Hindus in former days, and I find in the *Vana Parva* of the Mahábhárata that buffalo meat was publicly sold in the market,* and the stalls displaying it were crowded by customers. In Kashmír, such meat, I am told, is regularly sold in the present day to Hindu purchasers, and the lower orders of the people in Bengal, such as Muchis, are particularly fond of it. The meat was roasted on spits, ghi being dropped on it as the dressing proceeded, and seasoned with acids, sochel salt and sorrel leaves. Venison was liked in a boiled state, dressed in large haunches, and garnished with sorrel, mangoes, and condiments. Shoulders and rounds of other kinds of meat in large pieces were boiled, roasted on spits, or fried in ghi, and sprinkled over with sea salt and powdered black pepper.

Beef, however, is not mentioned as forming an ingredient in the feast, although the Mahábhárata elsewhere describes a king named Rantideva, who used to slaughter daily two thousand heads of cattle, besides as many other animals, for use in his kitchen. He is described as a most virtuous king who acquired great religious merit by daily feeding innumerable hosts of beggars with beef.†

Curries were likewise prepared with meat, but did not take a prominent part in the bill of fare. Even little birds were preferred roasted on spits to being fried or curried. The text is silent as to the species of the birds used; but in the Grihya Súra of Āsvaláyana, partridges (*tittiri*) are recommended as appropriate for infants just beginning to take solid food, and ducks, doves, pigeons, and ortolans were formerly in common use.

For sauces and adjuncts, tamarind, pomegranates, sweet basil, acid herbs, ginger, assafetida, and radishes were largely used.

The text is not clear as to whether the buffalo meat was roasted entire, or in cut pieces, but the haunches, shoulders, and rounds, dressed entire, must have necessitated some kind of carving. As no allusion is, however, anywhere made to knife and fork, it is to be supposed that "the cooks, who, under the superintendence of diligent stewards," served at the

* भार्गसाहिपसांसानि विक्रीणन्तं तपस्विनं ।

आकुलत्वाच्च क्रोद्धृणामेकान्ते संस्थितो द्विजः ।

वनपर्वणि १०६ अध्याये १२७११ श्लोकः ।

† राज्ञो महानसे पूर्वं रन्निदेवस्य वै द्विज ।

द्वे सद्यसे तु बध्यते पशूनामन्वहं तदा ।

अहन्यदनि बध्यते द्वे सद्यसे गवां तथा ।

समांसं ददतो ह्यन्नं रन्निदेवस्य नित्यसः ।

अतुला कीर्त्तिरभवत्तुपस्य द्विजसत्तम ।

वनपर्वणि १०२ अध्याये १२८०९—१०—११ श्लोका ।

feast, must have carved the meat before offering it to the guests, in the same way as is done in Persia, Arabia and other Moslim countries. It was in fact the French custom of carving on the side-board, which is so fast gaining ground in England. The idea of such carving just before serving, is horrifying in India in the present day, and no meat food is dressed in larger pieces than what can be served to one person. Sweetmeats and cakes, when intended for offerings to gods, are sometimes made very bulky, but when prepared for man, they are seldom made larger than what would suffice for one individual.

Of cakes, the text does not afford a good list, nor does it mention their constituents in any detail. Sugar and cheese are the only substantial materials named, and salt, ginger, saffron, and ghi as adjuncts. The only three kinds of made cakes I can recognize are *árdra*, a cake made of sugar and cocoanut gratings spiced with ginger, now called *ádraki*; candied sugar coated with tila seed—*khandaka*, now known as *vírákhandi*; and *ghrita-purnaka* a compound of flour, sugar, and ghi, common in the present day in the North-West under the name of *ghewar*. These were partaken along with wine, as dessert, after the first course of meat had been finished.

It is not distinctly mentioned whether the ladies joined the party at the first meal, but as they were present at the dessert and regaled themselves with spirits, roasted birds, and sweetmeats; and the elders, who did not partake of flesh meat and spirits, remained in the company, and made their repast on vegetables, fruits, curds, milk, whey, cream and the like, the inference becomes inevitable that the woman-kind did sit with their lords at the first course, and partake of the meat food. This may appear shocking to modern Hindu ideas of propriety, but where the whole course of life and rules of social relationship were entirely different, this departure from strict etiquette, even when opposed to the maxims and canons of the S'ástras, cannot be taken to be such as not to be probable.

The descriptions of dancing, singing, music, and dramatic exhibitions speak for themselves and call for no remark. In dancing, the practice seems to have been for each man to take his wife for his partner, and accordingly we see Baladava dancing with his wife Revatí, Krishna with Satyabáhmá, and Arjuna with Subhadrá. Those who had no wives with them, danced with public women; but they all danced and sang together, in the same arena without any sort of restraint. Those who were so unfortunate as not to get partners danced by themselves, and often became the butt of their neighbours' wit and honour. The part which the sage Náráda takes in dancing, gesticulation and mimicry, and as the butt of every practical joke, is worthy of particular note, as showing that the saintly character of ancient Indian sages, was by no means a bar to their joining in fun and frolic, and partaking of the pleasures of the world. Dancing with one's own wife will doubtless

appear to Europeans in the light of a sample of Eastern jealousy ; but to modern Indians the mere fact of ladies of rank dancing before a large assemblage, and in the presence of seniors, will not fail to strike as highly reprehensible. To qualify the ladies for taking a becoming part in such entertainments it was formerly necessary to employ a music master in every respectable household. As in Italy two centuries ago, so in India many centuries before that, eunuchs were much esteemed for the sweetness of their voice, and held in great requisition as teachers of music, and in the *Virāṭa Parva* of the *Mahābhārata*, Arjuna becomes a eunuch, in order to serve as a music master to the daughter of a king.

I do not find any reference to maidens as forming members of the picnic party, and the description in a subsequent chapter of *Bhānumatī*, the maiden daughter of *Bhānu*, a *Yādava* chief, having been abducted from her home by the demon *Nikumbha*, while the *Yādavas* were away from *Dvārká*, engaged in their carousals, would suggest the inference that they were not taken to such gatherings.

The description of the picnic in the *Harivaṅśa* runs as follows : The translation is anything but literal, and many epithets and repetitions have been omitted; but not a single word has been put in of which there is not a counterpart in the original, or which has not been rendered necessary for the sake of idiom.

“ When *Vishṇu* of unrivalled vigour dwelt at *Dvārávatī*,* he once desired to visit the sea-side watering-place† of *Pinḍāraka*. Appointing king *Vasudeva* and *Ugrasena* regents for the management of state affairs, he started with the rest (of his family).

“ The wise *Baladeva*, the lord of regions, *Janārdana* and the princes, earthly lords of god-like glory, issued forth in separate parties. Along with the handsome and well adorned princes, came thousands of prostitutes. These dealers on their beauty had been originally introduced into *Dvārávatī* by the mighty *Jādavas*, who had brought them away from the palaces of the *Daityas* whom they had conquered. These were common harlots who had been kept for the entertainment of the *Jādava* princes. *Kṛishṇa* had kept them in the city with a view to prevent unseemly brawls which, at one time, used to take place on account of women.

“ *Baladeva* went out with his only affectionate wife, *Revatī*, on whom the glorious chief of the *Yadu* race, entertained the feeling which the *Chakravāka* has for his mate.‡ Adorned with garlands of wild flowers, and jubilant with draughts of *kādamba* wine, he sported with *Revatī* in the ocean waters.

* *Dvārká*, so called from its having had many doors, “the city of a hundred gates.”

† Lit. *tirtha* a sacred pool, but the sequel will show that the trip was one in quest of pleasure and not a pilgrimage for religious merit.

‡ The *Bṛáhmāni* drake, *Anas rutila*, is said to be the most constant of husbands.

“Govinda of the lotus eye entertained himself in many forms with his sixteen thousand wives, so pleasing every body, that each thought Kṛishṇa was most attached to her, and it was for her only that he was in the ocean water. They were all exceedingly gratified and delighted with Kṛishṇa. Thinking herself to be the greatest favourite, each cast the most bewitching glances on him, sang in great delight, and seemed to drink him with her eyes.* Each carried her head high at the idea of being the greatest favourite, and, without any feeling of jealousy for their rivals, loved him with the most tender passion. Thus enjoyed Kṛishṇa his sport in the clear water of the sea, (even as if) he had assumed a multiplicity of shapes for the gratification of his numerous consorts. By his order, the ocean then circulated clear and fragrant water, devoid of all saltness. Standing ankle-deep or kneec-deep, thigh-deep or breast-deep, each according to her choice, the ladies in great glee threw showers of water on Kṛishṇa, even as the heaven pours on the sea; and Kṛishṇa, in his turn, showered water on the ladies, as gentle clouds drizzle on flowering creepers. One fawn-eyed nymph leaning on his shoulder, cried out “Help, help, I am falling;” others swam leaning on floats of diverse forms, some shaped like cranes, others like peacocks, others like serpents, or dolphins or fish. Some, resting on their breasts like pitchers, swam about in great joy for the gratification of Janárdana. Delighted with the sight, Kṛishṇa sported with Rukmiṇí, even as the lord of the immortals sports with his consort; and his other wives did what each thought likely to please him most. Some gazelle-eyed damsels disported in the water with very thin raiment on their persons; and Kṛishṇa, knowing their feeling, did for each just what she would like most at the time. The ladies thought that in birth and accomplishment he was in every way worthy of them, and so they devoted themselves to his gratification, to win his sweet smile, and delightful converse, and charming affection.

Separated at night from each other, the drako and the duck, mourn their hard fate, and send forth from the opposite banks of a river their lamentions to each other; “Chakwi, shall I come?” “No, chakwa.” “Chakwa, shall I come?” “No, chakwi,” being the burthen of their woe. The legend has it that two lovers, for some indiscretion, were transformed into Bráhmáni drako and duck, and condemned to pass the night apart from each other on opposite banks of a river. A Bengali epigram says, a fowler shut up a drake and a duck in the same cage at night, whereupon said the duck: “How happy even this sad state when the fowler appears kinder than our fate.”

চক্রবাক চক্রবাকী একই পিঞ্জরে ।

নিশাযোগে নিষাদ আনিল নিঃশ্বরে ॥

চকী বলে চকপ্রিয় এ বড় কৌতুক ।

বিধি হন্তে ব্যাধি ভাল এত দুঃখে সুখ ॥

* Very loosely rendered and several words omitted.

“The accomplished and heroic princes, in a separate company, entertained themselves in the sea waters with the damsels that had come with them, and who were proficient in dancing and singing. Though forcibly brought away from their homes, these women had been overcome by the suavity of the princes; and the latter in their turn were delighted with the singing and acting and dancing of these excellent creatures.

“At this time, Kṛishṇa sent for Panchachúdá, Kauverí, Máhendrí, and other accomplished Apsarás to heighten the pleasures of the entertainment, and when they, with folded hands, appeared before him, and saluted him, the Lord of the universe spoke to them most encouragingly, and desired them to join the fête without fear. ‘For my sake,’ said he, ‘O fair ones, entertain the Yadus; exhibit to them your rare proficiency in dancing and singing, as well as in acting and music of diverse kinds. These are all myself in different persons, and if you entertain them well, and acquit yourselves becomingly, I shall grant you all your desires.’

“The charming Apsarás respectfully received the orders of Hari, and entered joyfully the pleasant throng of the noble heroes. Their advent on the waters shed new lustre on the wide ocean, like lightning playing on the breast of heavy dark clouds. Standing on water as on land, they played on aquatic musical instruments, and enacted heavenly scenes of delight. By their aroma and garlands and toilette, by their coquetry, blandishment, and wanton dalliance, these sweet ones with beaming eyes robbed the minds of the heroes. By their side glances and hints and smiles, by their assumed arrogance and mirth and complaisance, they completely charmed their audience. When the princes were overcome with wine, these bewitching actresses lifted them high in the air, and anon held them in their hands, looking at them with enchanting grace.

“Kṛishṇa himself commenced the same pastime with his sixteen thousand wives for their gratification, and this did not excite the ridicule or wonder of the Yadus, for they knew his worth and nature, and preserved their gravity. Some ran to the Raivataka hill, some to houses, and some to the jungle, whatever suited them best, and returned immediately after. By order of Viṣṇu, the lord of regions, the undrinkable water of the ocean then became drinkable, and the damsels with beaming eyes, taking each other by the hand, walked on the water as on land, now diving deep, and anon rising on the surface.

“Of eatables and drinkables, of things to be chewed, of things to be swallowed, of things to be sucked, and of things to be licked, there was nothing wanting, and whatever was desired was immediately forthcoming.

“Wearing fresh garlands, these faultless women, never to be overcome, entertained themselves in private in the cabins of pleasant boats even as do the gods.

“Having thus bathed, the Andhakás and the Vishñis in the afternoon entertained themselves by perfuming their persons with unguents on board their boats. Some of the cabins in these vessels were wide, others square, others circular, others like the svastika, others like the Mandára hill, while others like the Kailása and the Sumeru mountains. Some were shaped like birds, some like wolves, some like the painted Garuḍa, some like cranes, some like parrots, and some like elephants; some painted with gateways of lapis lazuli, some gilt, some bedecked with rubies and pearls and lapis lazulis, and other gems,—all designed for the purpose by Vis’vakarmá. Guided by able seamen, these boats, bright as gold, added new lustre to the billows. Pleasure boats and tenders and large vessels with commodious cabins adorned the bed of the flowing main. When these noble vessels moved about on the sea, they seemed like the abodes of Gandharvas floating in the air. The heavenly architect, Vis’vakarmá, had, in these cabins, depicted gardens and trees and tanks and festal halls and cars in imitation of those in the Nandana Park of Indra, and they were in no way inferior to their heavenly archetypes.

“By order of Vishñu birds were singing sweetly and delightfully in the forest; white cuckoos of paradise cooed melliflently for the gratification of the heroes; peacocks, surrounded by their hens, danced gracefully on the tops of the cabins resplendent as moonbeams. The flags of the vessels bore the pictures of birds; and the garlands on the vehicles were musical with the hum of bees. By order of Náráyana the trees (in the neighbourhood) produced fragrant flowers of all seasons; the zephyr, loaded with the pollen of various flowers and the aroma of the sandal-wood, blew gently, driving away all exhaustion—now warm and anon cool according to the varying desires of the picnicians. No hunger, no thirst, no languor, no ennui, no grief assailed them, when through the grace of Vásudeva, they were engaged in this delightful fête of music, singing, and dancing.

“Thus did these god-like heroes, protected by the wielder of the discus, occupy themselves in their aquatic recreations, spreading over many leagues (yojana) of the sea, the abode of waters.

“For the sixteen thousand wives of Krishṇa, Vis’vakarmá had provided appropriate vessels bedecked with the choicest jewels to be found in the three regions of the universe, and furnished with becoming wardrobes. Each wife had her separate cabin, decorated with lapis lazuli, gold, and floral treasures of every season, and redolent with the finest perfumes.

“The long-armed and handsome Baladeva, covered with sandal paste, with eyes glowing crimson under the influence of kádambari wine, and unsteady steps, paid his attention solely to Revati. Dressed in two pieces of sky-blue cloth, bright complexioned as the moon, and languishing-eyed, he appeared charming like the moon partially hidden under a cloud. With a

beauteous earring on the left ear only, and a pretty lotus on the other, beholding the smiling face and arching glance of his love, he entertained himself with her.

“ Now, by order of Krishṇa, the destroyer of Kaṁsa and Nikumbha, the charming band of heavenly nymphs repaired to the place of Baladeva to enjoy the sight of Revatí. They saluted Revatí and Baladeva, and then spreading around them, some of the fair and lovely ones danced, while others sang to the sweet cadence of music. Earnest in their desire to entertain Bala and his consort, the lovely daughter of king Revata, and by their desire, they exhibited various dramatic scenes, such, as they thought would prove entertaining. Some of the damsels of fascinating forms, assuming the dress, language, and action of particular places, acted with great delight, beating time with their hands. Some sang the auspicious names of Saṅkarshana Adnokshaja, Nandana, and others. Some enacted romantic scenes from the life of Krishṇa, such as the destruction of Kaṁsa and Pralanba; the overthrow of Chánura; the tying of Janárdana round the waist by Yasodá which spread wide her fame; the slaughter of the giants Arishtá, Dhenuka, and S'akuni; the life at Vraja; the breaking of the two Arjuna trees; the execution of Vrikas, (wolves); the discomfiture of the wicked Nága king Káliya in a whirlpool of the river Yamuná; the recovery of certain blue lotuses from a lake after destroying the demon S'aṅkha; the holding up of the hill Govardhana for the protection of kine; the straightening of the humpback of the sandal-paste-grindress Kubjá; the reduction of Krishṇa's own faultless body into a dwarf; the overthrow of the Saubhas, the aerial city of Harischandra; the assumption of the name Haláyudha, or wielder of the ploughshare; the destruction by him of the enemies of the Devas; the defeat of the mighty kings of Gándhára, tying them behind his ear, and the rape of their daughters; the abduction of Subhadrá; the victory over Baláhaka and Jambumáli; the loot of jewels, through his soldiers, from Indra. These and others, most delightful subjects, gratifying to Baladeva and Krishṇa, were enacted and sung by those beautiful women.

“ Inflamed by plentiful libations of kádamba liquor, Balaráma the majestic, danced in joy with his wife, the daughter of Revata, sweetly beating regular time with his own hands. Beholding this, the damsels, were delighted. The wise and noble Krishṇa, to enhance the enjoyment of Bala, commenced to dance with his wife, Satyabhámá. The mighty hero Pártha, who had come to this sea-side picnic with great delight, joined Krishṇa and danced with the slender and lovely Subhadrá (his wife). The wise Gada, Sárana, Pradyumana, Sámha, Sátyaka, the heroic son of the daughter of Sátrajit (Satyabhámá), the handsome Chárudeshṇa, the heroic prince Nisaṭa and Ulmuka the sons of Baladeva, Saṅkava, the generalissimo of the army of Akrura, and others of the heroic race, danced in joy. By the grace of Krishṇa, the

pleasure boats flourished under the dense crowd of the foremost dancers of the Bhaima race. Through the godlike glory of the heroic and most ardent dancers of the Yadu race, the creation smiled in joy, and all the sins of the princes were subdued.

“The Bráhmaṇ sage Nárada, the revered of the gods, came to the scene for the gratification of Madhusúdana, and in the midst of the noble Yadus began to dance with his matted locks all dishevelled. He became the central figure in the scene, and danced with many a gesticulation and contortion of his body, laughing at Satyabhámá and Keshava, at Pártha and Subbadrá, at Baladeva, and the worthy daughter of the king of Revata. By mimicking the action of some, the smile of others, the demeanour of a third set, and by similar other means, he set all a-laughing who had hitherto preserved their gravity. For the delectation of Kṛishṇa, imitating the mildest little word of his, the sage screamed and laughed so loudly and repeatedly, that none could restrain himself, and tears came to their eyes (from immoderate laughing). By desire of Kṛishṇa, the ladies gave to Nárada presents of costly jewels and dresses of the rarest description; they showered on him also pearls and celestial garlands of the choicest kind, and flowers of every season.

“When the dance was over, Kṛishṇa took by the hand the venerable sage Nárada of imperturbable mind, and coming to the sea water along with his wife Satyabhámá, Arjuna and others, addressed Sátyaki with a smile, saying, ‘let us enter the delightful water with the ladies in two parties. Let Baladeva with Revatí be the leader of one party, consisting of my children and half of the Bhaimas; and let the other half of the Bhaimas and the children of Bala be on my side in the sea water.’ Turning then to the regent of the sea, who stood with folded hands before him, the delighted Kṛishṇa said to him: ‘Let thy waters be fragrant and clear, and divested of noxious animals; let them be cheering to the sight, and ornamented with jewels, and pleasant to walk upon. Knowing by my grace what is in each person’s mind, render yourself agreeable to one and all. Render thy waters drinkable or undrinkable, according to each individual’s choice; let thy fishes be inoffensive and diversified in colour like gold and jewels and pearls and lapis-lazuli. Hold forth all thy jewels, and lotuses, red and blue, blooming and fragrant and soft, full of sweet-flavored honey, over which the bees should pour their hum. Place on thy waters urns full of mairaya,* mádhvika,† surá,‡ and ásava,§ and supply the Bhaimas golden goblets wherewith to drink those liquors. Let thy mighty waters be cool and calm and redolent with rafts full of flowers; and be mindful that my Yadus be not in any way incomed.’

* Spirituous liquor made of the blossoms of *Lythrum fruticosum* with sugar.

† Ditto made of the blossoms of the *Bassia latifolia*.

‡ Ditto of rice meal,—arrack.

§ Ditto of sugar,—rum.

“Having thus issued his orders to the sea, he commenced to play with Arjuna, while Satyabhámá, incited by a wink of Kṛishṇa, began to throw water on Nárada. Then Balaráma, tottering with drink, with great glee fell into the water, and beckoning the charming daughter of Revata by his side, took her by the hand. The sons of Kṛishṇa and the leading Bhaimas, who belonged to the party of Ráma, joyous and bent on pleasure, unmindful of their dresses and ornaments, and excited by drink, followed him into the sea. The Bhaimas belonging to the party of Kṛishṇa, headed by Nishatṥa and Ulnuka, arrayed in many-coloured garments and rich jewels and bedecked with garlands of párijáta flowers, with bodies painted with sandal wood paste and unguents, excited by wine, and carrying aquatic musical instruments in their hands, began to sing songs appropriate for the occasion. By order of Kṛishṇa, hundreds of courtezans, led by the heavenly Apsarás, played various pleasing tunes on water and other instruments. Always bent on love, these damsels, proficient in the art of playing on musical instruments in use on the aerial Ganges,* played on the instrument called *Juladarddura*† and sweetly sang to its accompaniment. With eyes glorious as lotus buds and with chaplets of lotuses on their crowns, these courtezans of paradise appeared resplendent as new-blown lotuses. The surface of the sea was covered by the reflection of hundreds of moon-like feminine faces, seeming as if by divine wish thousands of moons suddenly shot forth in the firmament. The cloud-like sea was relieved by these damsels like dazzling streaks of the charming mistresses of the thunderbolt,—even as the rain-bearing cloud of the sky is set off by lightning. Kṛishṇa and Nárada, with all those who were on their side, began to pelt water on Bala and his party; and they in their turn did the same on the party of Kṛishṇa. The wives of Bala and Kṛishṇa, excited by libations of arrack, followed their example, and squirted water in great glee with syringes in their hands. Some of the Bhaima ladies, over-weighted by the load both of love and wine, with crimson eyes and masculine garbs, entertained themselves before the other ladies, squirting water. Seeing that the fun was getting fast and furious, Kṛishṇa of the discus-hand, desired them to restrain themselves within bounds; but he himself immediately joined in play with Nárada and Pártha to the music of the water instruments. Though they were ardently engaged in their entertainment, still the moment Kṛishṇa expressed his wish, the Bhaima ladies at once desisted, and joyously commenced to dance for the gratification of their lovers.

“On the conclusion of the dance, the considerate lord Kṛishṇa rose from the water, and, presenting unguents to the learned sage, put them on himself. The Bhaimas, seeing him rise from the water, followed his example, and, put-

* It is supposed that there is a counterpart of the terrene Ganges in the air.

† I cannot find any description of this instrument in treatises on Music.

ting on their dress, repaired by his order to the banqueting hall. There they took their seats according to their respective ranks, ages, and relationship, and cheerfully commenced the work of eating and drinking. Cleanly cooks, under the superintendence of diligent stewards, served them large pieces of meat roasted on spits, and meat cooked as curries, and sauces made of tamarinds and pomegranates; young buffaloes roasted on spits and dressed by dropping ghi thereon; the same fried in ghi, seasoned with acids and sochel salt and sorrel leaves; large haunches of venison boiled in different ways with sorrel and mangoes, and sprinkled over with condiments; shoulders and rounds of animals dressed in ghi, well sprinkled over with sea salt and powdered black-pepper, and garnished with radishes, pomegranates, lemon, sweet basil, *Ocymum gratissimum*, assafetida, ginger, and the herb *Andropogon schenanthus*. Of drinkables, too, of various kinds, the party partook most plentifully with appropriate relishes.* Surrounded by their loved ones, they drank of maireya, mádhvika, surā, and ásava, helping them on with roasted birds, seasoned with pungent condiments, ghi, acids, sochel salt, and oil; cakes of rich flavour, some made with clayed sugar, some colored with saffron, and some salted; ginger comfits, cheese,† sweet cakes full of ghi, and various kinds of candied stuffs.

“Udhvava Bhoja and others, respected heroes who did not drink heartily feasted on various kinds of cooked vegetables and fruits, broths, curds, and milk, drinking from cups made of shells fragrant rasāla of diverse kinds‡ and milk boiled with sugar.

“After their feast the gallant Bhaima chiefs, along with their ladies, joyfully commenced again to sing such choice delightful songs as were agreeable to the ladies. The Lord Upendra (Kṛishṇa) was pleased at night to order the singing of the *chhálíkya* song which is called *Devagandharva*. Thereupon Nárada took up his Viná of six octaves whercon could be played all the six musical modes (rága) and every kind of tune, Krishna undertook to beat time with cymbals, and the lordly Arjuna took up a flute, while the delighted and excellent Apsarás engaged themselves in playing on the mridanga and other musical instruments. Then Rambhá, the accomplished actress,

* *Upadarsa*. The commentator Nílakanṭha, takes this word for drinking goblets. Wilson in his dictionary explains it to mean, “a relish, or something to promote drinking.” The last has the support of ancient lexicons.

† Rasāla is a kind of sherbet made with cream, curds, sugar and spices largely diluted with water.

‡ The commentator Nílakanṭha has failed completely in explaining some of the words; *Kílāta* for instance, he takes to be an adjective meaning things made of buffalo milk, whereas its true meaning is cheese, and the word in the mutilated form *lāt* is still current in the vernacular for decomposed or curdled milk. The two words preceding it in the text are *lavandamítán*, *árdrán*, salted and moist or juicy, i. e., salted plump cheese. The commentator, however, takes the word *árdrán* for a noun meaning ginger comfits.

cheerfully rising from one side of the court delighted Ráma and Janárdana by her acting and her exquisitely slender figure.

“Then Urvasí, of the sparkling eye, Hemá, Mis’rakés’i, Tilottamá, Menaká, and others, for the gratification of Kṛishṇa, acted and sang whatever was calculated to prove agreeable and pleasing to the company.” Here follows a eulogium on the Chhálíkya tune, which was sung in six octaves, and in various modes. The young and the old alike joined in the song, in order, evidently, to bring all the six octaves into play which no single human voice could compass. Originally, it was a spécialité in the concerts of Indra in heaven. On earth Baladava, Kṛishṇa, Pradyumna, Aniruddha and Sám̄ba were the most proficient in it, and they taught it to the other Yádavas. Songs for this tune, I understand from my young friend, Bábu Surendramohan Tagore, who has made the Hindu science of music his special study, and possesses a critical knowledge of the subject, were composed of lines of 26 syllables, and seanned in groups of four syllables, the first two being long, the next short, and the last circumflex. The measure of time (*tála*) for singing it was the same, *i. e.*, of two double instants, then one single instant, and lastly a triple instant, making together a measure of eight instants. This measure was called *Chachchatpuṭa*. The subject of the song was always something fierce and heroic. I annex at foot the Sanskrit quotations from the *Saṅgita Ratnávalí* and the *Saṅgita Darpana* furnished me by my friend in support of his explanation.* On the conclusion of this song which was sung by different parties, and repeatedly encored, Kṛishṇa rewarded the dancing girls and the heavenly actresses, and the company broke up.

* सङ्गीतरत्नावल्यां तदुक्तं श्रवणानृतं श्रवणे श्रावणप्रत्यक्षे श्रवतवत्प्रतीयमानं मनः श्रोत्रमुखवहं मनोहरं श्रोत्रहरञ्च क्वालिक्यं क्वालिक एव क्वालिक्यः षोडशविधध्रुवकान्तर्गत-ध्रुवकगीतविशेषसं प्रजगिरे प्रजगुः श्यामनेपदसार्थं । क्वालिकलक्षणं सङ्गीतरत्नावल्या-मुक्तं यथा,—

ताले चञ्चत्युटे वीर रौद्रयाः सकलार्थदः ।

षड्विंशत्यक्षरपदे ललितश्कालिको मतः ॥ इति ।

अस्यार्थः,—चञ्चत्युटे शिवस्य सद्योजात-वामदेवाघोर-तत्परपेशाननामानि पञ्चवदनानि तेषामाद्यात् सद्योजातात् समुत्पन्ने पञ्चविधमार्गतालान्तर्गततालविशेषे तदुक्तं सङ्गीतदर्पणे ५ ताले चञ्चत्युटे ज्ञेयं गुरु द्वन्द्वं लघु सुतं । ६६ । उ. “सद्योज्ञवर्ण-श्चञ्चत्युट इतीरित” इति । वीररौद्रसव्यञ्जकपदधिन्यासाशयः षड्विंशत्यक्षरयोजितः मनोहरो गीतविशेषः स एव क्वालिक्यः सङ्गीतवेदिभिरभिमत इत्येवार्थः ॥